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when, in accordance with the compass of the book, only part of the truth is told. Thus, to mention a single instance, no other cases of 'inversion' are spoken of (aside from interrogative phrases) than those after quotations and à peine, aussi, peut-être; but there is the saving clause: "Several other words and phrases may cause the same inversion" (p. 53). This is unavoidable; what is most essential for the beginner is said, and he is prepared to meet with other cases. Inversion after conjunctions (*Lorsque vint le juge d'instruction, on ouvrait le portefeuille . . . Mérimée*) and after relative pronouns (*Sa fière chevelure qu'ombrage une couronne de narcisses. . . Cherbuliez*), though of rather frequent occurrence in the best modern authors, may well be left for the discovery of the student in his reading.

The treatment of the various topics is scholarly, accurate, and clear, throughout the book; there is, therefore, no need of selecting any points for special commendation. The phonetic notation of French words in the grammar, and in the exercise book, however, must be mentioned as a valuable feature—in this particular case—for it is well-known that such attempts are too often a hindrance rather than a help. But Prof. Grandgent's notation is so simple, and at the same time so safe, that it cannot fail to help the student and, in the same degree, aid the teacher in his efforts.

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FRENCH LITERATURE.

Morceaux Choisis d'Alphonse Daudet. Edited and annotated by FRANK W. FREEBORN, Master in the Boston Latin School. Boston: Ginn & Co., 12mo, pp. 227.

Mérimée. Chronique du Règne de Charles IX. Edited with Notes by P. DESAGES, Cheltenham College, England. D. C. Heath & Co., Boston: pp. 116.

UNDER the above title we have another volume in the valuable International Series, marked by the same neat workmanship, attractive display, accurate text and judicious annotation,

which the uniform excellence of the series so far has led us to expect as a matter of course. This volume is fully up to the high standard set by this publishing house, in all their work in Modern Languages; in some respects, an advance upon its predecessors. A short preface serves as introduction, and gives the most necessary facts of Daudet's life and literary work. The book opens with copious and typical extracts from the varied experiences of the immortal *Tartarin*, both at home and abroad; keeping, as far as extracts can do, a certain logical connection. Until such time as greater opulence or strict sumptuary laws shall enable us to compel our classes to use the handsome Parisian editions, with their wealth of illustration and dainty cuts in the text—a means of culture in themselves—it will be a pleasure to use such an edition as the present, introducing them thus to *Tartarin*, *Bézuquet*, *Bompard* and their allies, and whetting their appetites for a fuller acquaintance with the author. If "all France has a touch of Tarascon in it," surely no one betrays it more gracefully than this genial man of the South, at least in his usual mood. While in full sympathy with all the shifting emotions of his Provençal kin, Daudet can scarcely avoid a slyly humorous view of their impulsive actions; the flavour of this is well preserved in these selections and well supported by notes and comments.

It is particularly gratifying to find M. Daudet's special authorization of the edition on a fly-leaf facing the title-page; not only bringing him closer to us, but giving us a comfortable consciousness that all the proprieties have been observed, that the author has had a chance to decide the future of his own creation,—especially refreshing in these days of pirated editions, basil-plants and literary squatters' rights. Indeed the author has shown interest enough in this edition to write one sketch especially for it,—a pitiful and painful story from the very heart of his experience in that atmosphere of high pressure and mad endeavour which proved fatal to the intellect of poor de Maupassant. It is *not* written in a mood new to Daudet; we have had touches of it in several of his works, but it is not his usual style nor his most pleasing

mood, though full of a certain dramatic force.

It is in his "Lettres de Mon Moulin" that we have always thought Daudet at his best, and from that work several excellent selections are given; we wish there had been more of them, simply because it is difficult to get in too many! Not to criticize where all is so good, it would have been delightful to have some such sketch as that which the author gives of Mistral, affording the pupil a suggestion of the modern Provençal movement, and of a different side of Daudet himself; but, perhaps, that would have led some of us too far from the subject in hand, in our effort to impart to our classes some of the enthusiasm which contact with the enthusiastic *Félibres* compels.

The remaining selections are all good. We find the pathetic story of "La dernière Classe,"—that eloquent plea for Alsace, all the more convincing because of its absolute freedom from anything polemic; the "Réveil dans le Marais," in the graceful and easy style which recalls our own Irving; "la Belle-Nivernaise," given entire and carefully annotated; and that choice bit "La Mule du Pape," from "Les Lettres de mon Moulin," noted above, is handled sensibly and judiciously, as has *not* always been the case when edited for schools. There are several choice traps in it for unwary annotators, from the very title, into none of which, of course, this editor falls! The well-known Defense of Tarascon, Siege of Berlin, M. Joyeuse and The Little Pies make up the contents of a book, useful to the instructor, attractive to the pupil, and creditable to the editor, who has done his work so well, as it is to the publisher who is enlightened enough to choose such a coadjutor.

It is always a pleasure to get anything of Mérimée's in convenient form for the classroom. The works of such a master of style cannot be recommended too often as models, nor brought too early to the notice of intelligent pupils. In this Chronicle we see the same clearness and precision, the same rapid and even development of the narrative and the same simple and limpid style, without a superfluous word, which mark his longer works. Yet the Chronicle is by no means one

of his most attractive writings. Without the effort or desire to write history, Mérimée gives us a picture of the times, if anything too vivid. The horrors of war and carnage are depicted only too graphically. Wishing to give a faithful account of the epoch, he seems unwilling to omit much that adds strength to the story, but repels the reader. As in "Matteo Falcone" what is gained in force is lost in attractiveness, yet both show consummate art. But there is always one advantage to be gained from such pieces as this Chronicle—the same that we find in the perusal of the best historical novels—we have gained a clearer idea of the conditions of life under the reign of the last king of the house of Valois than if we had studied the works of a more formal historian.

The book is ably edited, the historical and biographical notes are full and accurate, the critical matter though scanty is excellent, and, perhaps, all that is needed for the student, and there is a very sensible repetition of grammatical material covering points upon which mistakes are made daily in the class-room. The different force of the adjective in different positions, the misleading similarity of words alike in spelling in French and English, with utterly different meanings, and the proper way of turning the prepositions into idiomatic English,—are a few of the points well handled. In our experience, the pupil needs a little more help on the verb than is here given. On the whole, this is an excellent and useful edition.

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LOUISIANA STUDIES.

Louisiana Studies. Par M. le Professeur ALCÉE FORTIER. New Orleans: F. H. Hantsell & Bro., 1894. 8vo, pp. 313.

Nous avons à faire la critique d'un livre écrit par un de nos citoyens distingués, M. Alcée Fortier dont l'énergie a dû surmonter bien des obstacles avant d'arriver à son but; la conservation de l'idiome français devant l'envahissement logique de l'idiome national. C'est donc bien à M. Fortier, ainsi qu'à ses collègues de l'*Athénée Louisianais*, que nous